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CITY NOTES.

Frank Gecks, Jr., played Wieniawski's "Polonaise" with great success at the Grand Annual Concert given at the Christian Brothers' College on the 23d ult.

James M. North is at work on a cantata, the subject of which is Saul and David. It is in four parts and abounds in beautiful and striking effect.

Miss Marion Ralston, who is spending a few weeks with friends in New York City, will return to her work with Mr. Faelten early in April.

Mrs. Mary Hogan Ludlum has been complimented with the office of vice-president of the Physical Culture department of the Educational Congress which meets in Chicago in July next.

Miss Nellie Paulding and pupils gave a very successful and enjoyable piano recital at the First Christian Church for the benefit of the church library.

Charles F. Huber, the well-known young pianist and teacher, will give his Fourth Grand Complimentary Concert at Concordia Club Hall on the 31st inst.; he will be assisted by the Beethoven Musical Society.

Mrs. Regina M. Carlin has been appointed vice-president of the Congress Department of Instructions of Voice Music which convenes at the Columbian Exposition in July next. The appointment was made by the Department of the Interior and is quite an honor.

The Grand Annual Concert tendered the Faculty and Students of the Christian Brothers' College by the students, at College Hall on the 23d ult., was a most pronounced success and drew out a large number of friends of this popular institution. Prof. John Collins, of the faculty, deserves much credit for the splendid programme he prepared.

Eugenia Williamson, B. E., the well-known teacher of Elocution, has been engaged to give a special term of ten days in Elocution and Delsarte at Chautauqua Heights, in Southern Illinois. Two entertainments will also be given during the term. Miss Williamson has a large and progressive class of pupils and is much sought after by outside institutions.

The 34th Annual Commencement Exercises of the Homeopathic Medical College of Missouri were held at Pickwick Theatre on the 23d ult. Messrs. Charles Kunkel and Louis Conrath played with great effect two duets, "Norwegian Danse," Grieg, and "Menuet," Conrath-Padere wski, published in Kunkel's Royal Edition. Miss Agnes Gray played the violin solo "Mazurka de Concert" by Musin in a captivating manner and Mrs. Dora Messing Meyberg contributed the song "Ah! Mon Fils." Meyerbeer, which won her much favor. Mr. Kunkel also played the solo "Trust in God," by Melnotte, a beautiful composition which was received with evident pleasure. I. D. Poulon, A. M., M. D., LL. D., awarded the prizes in his usual felicitous way.

LOUIS RETTER.

Louis Retter, the subject of this sketch, was born in this city, April 29th, 1869. His musical training was begun at the age of eight years, when he studied violin under the direction of Frank Gecks, Sr., with whom he remained several years. Later on he studied under the direction of Sev. Rob. Sauter. Under these two admirable musicians, he made most favorable progress, and in 1884 went to Munich, Germany, where he remained four years. There he spent his time in close study, pursuing violin under Ludwig Abel, piano under Heinrich Schwarz and harmony and theory under Otto Hieber. Since his return to this country, he has enjoyed a large class of pupils in violin and piano He has been engaged as first

violin player in the Choral Symphony Society for the past five years. His pupils' concerts given at Memorial Hall have been quite interesting and creditable. Some of his compositions have reached a high degree of popularity, notably "Love's Sweet Message," and have been played by Gilmore's Band. There will shortly be issued from the press of Kunkel Brothers, a new composition of his entitled "Mi Reina" Gavotte which is destined to become very popular. He is also Instructor at the School of Good Shepherd, Compton and Henrietta streets.

Mr. Retter is still quite a young man, talented and blessed with commendable activity. He has a wide acquaintance and is highly esteemed by all.

A Piano Recital was given by Charles Kunkel, assisted by Adelaide Kalkman and Louis Conrath, at Pickwick Theatre, for the benefit of E. W. Stroud. A very choice programme was admirably rendered. Among the features of the concert was Beethoven's "Sonata Op. 3, No. 3," and Rive-King's "Gems of Scotland," by Charles Kunkel and Rive-King's "Wiener Bon Bons," by Louis Conrath. The Kimball pianos used at the concert were furnished by J. A. Kieselhorst, 1000 Olive street.

The death of E. W. Stroud was a cause of profound regret to the many friends. He barely outlived the concert that was given for his benefit by Charles Kunkel, assisted by Adelaide Kalkman and Louis Conrath, which was to enable him to go away for the benefit of his health.

G. A. Russel, organist and director at the Annunciation Church, is doing good work there. He has prepared a special service for Easter. He has introduced "Mezze Solonelle," by Marzo, which will be very pleasing to the audience of Mesdames H. Shorter, Jos. Metie, Hy. Stevers, J. C. Lehrcth, Misses Hartley, Carrie Mooney, Julia Seiffert, Johnson, Zaska, Messrs. H. Shorter, Chas. Blume, Ben Bloemker, Chas. Knuepel, Arthur Poss, Hy. Stevers, Geo. Fischer and Jno. Ludwig.

Miss Anna Viehs is studying with the celebrated master Leschetitzky, in Vienna. He praised her playing as being very musical and intelligent and has shown her marks of favor in various ways. She was graduated last May by Nellie Strong, who is justly proud of her.

GERMAN JOURNALISTS' CONCERT.

The concert given by the Society of German Journalists in the large Music Hall, on the 8th ult., was one of the interesting events of the season. It was participated in by the choral Symphony Society, Mrs. O. H. Bollman, Mr. Herman Epstein, Miss Lulu Kunkel, Mr. H. Barosch and a chorus of 400 voices. One of the features of the concert was the reappearance of Mr. Herman Epstein, who played Wieniawski's Concerto for piano with orchestral accompaniment in a manner that won him tremendous applause and many warm congratulations. Mr. Epstein is making good use of his time and talents and deserves the recognition his artistic work has brought him.

CHOICE DUETS FOR COMMENCEMENT EXERCISES.

We recommend the following duets to teachers and institutions; they are at once ambitious and beautiful, and very effective: Grade 3, "First Ride," rondo, Sidus; "My Regiment," march, Anschuetz; price, 60 cents each. Grade 3, "Zeta Phi March," Hickock; "Happy Birdlings," rondo, Sidus; price, 60 cents each. Grade 4, "Gem of Columbia," galop, Siebert; "Daisies on the Meadow," waltz, Paul; "Jolly Blacksmiths," caprice, Paul; price, $1.00 each. Grade 5, "Butterfly Galop," Melnotte; Price, $1.25. "On Blooming Meadows," waltz, Rive King; price, $1.50. Written expressly for, and played by, Theodore Thomas' Grand Orchestra at his concerts.

Operatic Fantasia, Grand Potpourri No. 1, Epstein. Introducing themes from Bellini's "Norma and Sonnambula," Offenbach's "Barbe Bleue," Flotow's "Stradella," Wagner's "Tannhauser March," Suppe's "Blandlitenstreiche," and Boscowitz's "Torchlight March." Grade 6. International Fantasia, Grand Potpourri No. 2, Epstein. Introducing Miserere, from Verdi's "Il Trovatore;" Valse from Gounod's "Faust;" Airs from Offenbach's "Grande Duchesse;" Airs from Suppe's "Pique Dame," "Star Spangled Banner," "God Save the Queen;" and "Yankee Doodle" with Variations.

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In Italy they deem a triumph in art worthy official recognition. Through Senator Farini the Italian Senate sent to Verdi this dispatch:

To Giuseppe Verdi, Senator:

"The Senate of the Kingdom which honors itself by counting you among the most illustrious citizens of the country, sends to you, the glory of Italian art a hearty congratulation (*saluto plausendi*) on your new triumph."

To this Verdi replied:

To Senator Farini, President of the Senate, Rome:

"I feel deeply the value of the high honor conferred upon me. I beg your honorable President to express to the Italian Senate my profound gratitude."

GIUSEPPE VERDI.

Bolio.—As the librettist of "Falstaff," Signor Bolto received about $2,000.

Richter.—The great conductor, who will be seen for two weeks at Jackson Park during the World's Fair, will conduct Beethoven's Ninth Symphony, among other works. Richter is a tall, well-built man with a flowing brown beard. He conducted the first performance (at Birmingham) of Gounod's "Mors et Vita."

"**Why,** the parlor is quite dark!" said Mrs. Bunting as she entered the room where her daughter and young Mr. Sparks were sitting.

"Yes, mamma, but I am just going to play some light music," replied Miss Bunting as she left the sofa and scurried toward the piano.

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CHORAL SYMPHONY SOCIETY.

The Choral Symphony Society gave its sixth concert on the 24th ult. The soloists were Miss Emma Juch, soprano; Mrs. Pauline Schuler Bollman, alto; Charles Humphrey, tenor; G. Miles, baritone; and Wm. M. Porteous, basso. A splendid audience was in attendance, and the soloists, one and all, were received with the warmest applause. The programme was all that could be desired and gave one of the most enjoyable treats of the season. The work of the chorus was admirably done. Mr. Otten spares no pains to perfect his work and he deserves high credit.

KUNKEL POPULAR CONCERTS.

The last of the series of Kunkel Popular Concerts was given at Germania Theatre, on the 12th ult. Standing room was not to be had, the boxes were crowded and the galleries packed. Scarcely a soul left until the last note died away. The high character of the programmes was maintained through all the concerts, and the audiences had begun to feel that not a number was to be missed. The participants were Mrs. Dora Messing Meyberg, soprano; Miss Nanette Gottschalk, soprano; Mr. W. M. Porteous, basso; Mr. P. G. Anton, violin; Mr. P. G. Anton, Jr., violoncello; Mr. Darville S. Brackett, viola; Mr. Louis Conrath, piano; Mr. Frank Gecks, Jr., violin; Mr. Charles Kunkel, piano; Mr. Ernest R. Kroeger, piano. All the numbers were happily rendered. Miss Nanette Gottschalk, who had not appeared at any of the previous concerts, evoked great enthusiasm. She is the daughter of Judge Louis Gottschalk, the present consul of Stuttgart, Germany.

While the concerts were not a financial success, they did splendid work for the cause of music in St. Louis. Not alone in a general way by giving public performances, maintaining a high standard and producing good works, but by stimulating a love for an art that has not yet received a proper or even a fair recognition in St. Louis. A recognition which, as it increases, widens the sphere of the professional musician—in whatsoever capacity—and gives him a standing he does not now enjoy.

We advocate that all good concerts should be heartily seconded by the public in attendance, and by the teachers in urging their pupils to attend, for they are inspired to greater efforts and an enthusiasm for their own work.

Nikisch expects to leave for Europe in June. Nikisch is a Hungarian, born in 1855, educated at Vienna and Leipsic, prominent in musical circles in both cities, and now promoted to one of the best musical positions in the world at Buda-Pesth. Richter, Colonne and Mottl have been mentioned as his successors in the direction of the Boston Symphony Orchestra.

BOLLMAN'S SUNDAY CONCERTS.

The first of the Bollman series of Sunday Concerts was given in the large Music Hall, Exposition building, on the 25th ult. and was a pronounced success. A choice and varied programme was offered with Miss Juch among the principals, and the public, which turned out *en masse*, surely received the worth of the admission price. One of the features of the concert was the beautiful and artistic singing of Mrs. Oscar Bollman, who repeated her former triumphs. Miss Selma Krause played Godard's grand concerto with telling effect and was warmly applauded. Sig. Parisi contributed in a good measure to the deltght of the audience. The orchestral work was a treat in itself. Mr. A. I. Epstein, as accompanist, was thoroughly artistic. Two more concerts will be given.

MISS EMMA JUCH.

ANNOUNCEMENT.

Anton Seidl and his New York Metropolitan Orchestra in Two Grand Concerts.

Lovers of music have in store for them another special treat in the coming of Anton Seidl and his New York Metropolitan Orchestra. Two grand concerts will be given on Friday, the 14th inst., consisting of a matinee and evening concert. The matinee will present a grand Beethoven-Wagner programme, and the evening programme will contain nine excerpts and scenes from "Tannhäuser," "Lohengrin," "Tristan and Isolde," "The Meistersingers," "Die Walküre," "Siegfried," "Götterdämmerung" and "Parsifal." The Orchestra will be assisted by Miss Emma Juch, prima donna soprano; Miss Amanda Fabris, leading soprano Carl Rosa Grand Opera Company, England; Mad. Carola Riegg, dramatic soprano Royal Opera, Buda-Pesth; Miss Gertrude May Stein, leading contralto Juch Opera Co.; and twelve of the leading singers of New York City. No doubt these magnificent programmes will bring out the largest attendance of the season.

IS MASCAGNI'S POPULARITY WARRANTED?

There can be no shadow of doubt that this young Italian is a genius of the first order. The writer was coerced to his opinion with great reluctance.

A limitless devotion to Wagner had previously allowed only Massenet and the later Verdi to be considered as almost equal companions. No one can doubt the beauty and modern nature of Gounod in his prime, and Verdi in "Otello," and only there, rises to Wagnerian heights.

But the delicious union of melodic beauty and that dramatic element which inevitably suggests bodily action, gesture, inarticulate exclamation as well as articulateo song, had been found only in late Massenet (such early works as "Don Cæsar de Bazan" do not suggest it).

To decide my own opinion, the crucial test has been made of playing these three authors daily, reading the piano scores and singing the vocal parts, or having them sung by others. Day by day the surprise has grown greater, for the younger author has been the most enjoyed, because he has the most distinct and extraordinary originality, as is evidenced by "L' Amico Fritz" even more strikingly than by the "Cavalleria Rusticana," the critics to the contrary notwithstanding. Now why was more delight given by Mascagni?

Of course, in common with the others, he must have been found to have attractive melody. To the water-logged Wagnerite his idol is the most melodious of all composers. But Mascagni's overwhelming success is due to the novelty of his melodies. You feel that no one else could possibly have produced them. The novelty is doubly explained:

In the first place the personal flavor of the melody is new; triplets abound; a beautiful motive is suddenly interrupted by a novel and entrancing change of harmony; a phrase supported by a single bass note has a new cord for each melodic note; great use is made of successions of thirds, but the author's infallible instinct stops short of monotony; the dramatic effect of successive major thirds in middle parts or accompaniments is delectably recognized; a climax often is not the expected chord, but wafts the auditor to another key, and the most unlooked-for chord of that key; an entirely new melody and movement are started on the minor seventh of the going key, which seventh almost instantly becomes the tonic of the coming key; rules of succession are ruthlessly violated, as where the D flat triad is followed in "L' Amico Fritz" by its D major triad, with every voice in its same position; the highest note of one chord is held past an utterly foreign chord, to reappear deliciously on domestic ground—a charm first realized in one of Schumann's "Novelties."

It may not be right; music and morals may be shamefully divorced; but we wickedly don't care, the whole effect is so stirring, so constantly invigorating, so inimitable!

There was a certain meanness in overrated Dvorak's saying that "L' Amico Fritz" was not so original as the "Cavalleria Rusticana." It is more refined, more superabundant in novel beauties, more expressive of the strangeness of its creator!

It is iconoclastic; the musical grammarian no longer knows how to express himself!

But at any rate it is enjoyable. After listening to it, other music for some reason sounds a little tame. Mascagni copies the latest Verdi more than any other composer, though neither of them could have existed without Wagner, the Prince Royal, the fittest consort of Queen Music herself.—*Ex.*

JOSEFFY ON INSUFFICIENT PREPARATION.

It must be frankly admitted that hasty attempt without sufficient preparation is the bane of all American effort in the realm of art, whether music, painting, sculpture or literature. As contrasted with people of other nationalities, the American certainly has a wonderfully bright, quick, almost electrical, power of comprehension.

With great mental vigor he powerfully grasps an idea the moment it is presented to him, but the very quickness with which he does so is in some respects a disadvantage. His conception of the idea is so quick that it is apt to be superficial.

His rapidity of apprehension too often gives him a distaste for the slow, patient labor and study absolutely essential to the thorough elaboration of every great thought in art. The slow-thinking, plodding German, and the tenacious, bulldog Englishman have thus a very great advantage over him in their efforts to achieve the highest art perfection.

Concert players looking for a beautiful and effective piano piece should have the "Alpine Storm," by Charles Kunkel, price $1.00, or "Southern Jollifications," a typical plantation scene, by the same author, price 60 cents.

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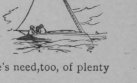

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wood - land roam - ing Thro' the leaves the sunbeams bright were glid - ing, Bird - songs filled the

Vög-lein san - gen!

for - est's gloam - ing -

l.h. *mf* *l.h.* *pp* *f* *l.h.*

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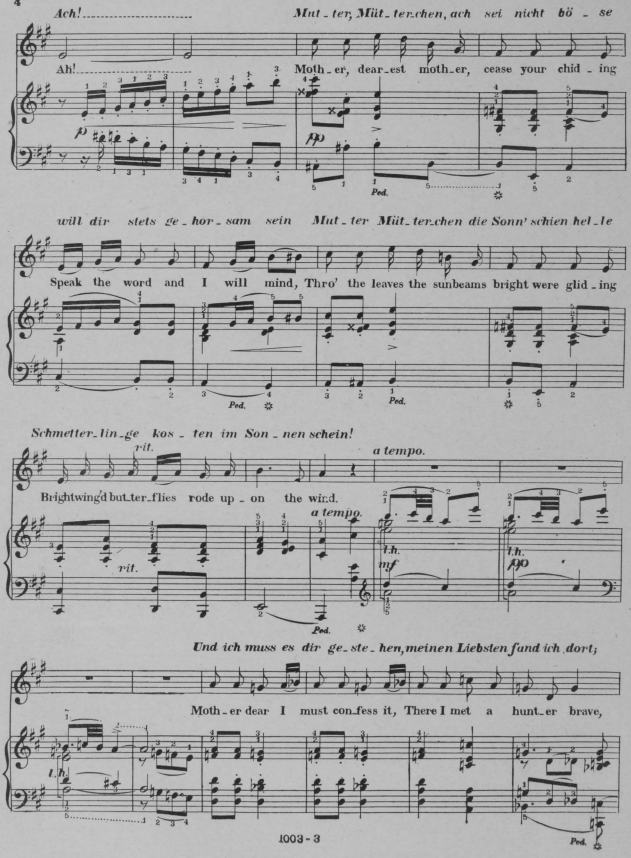
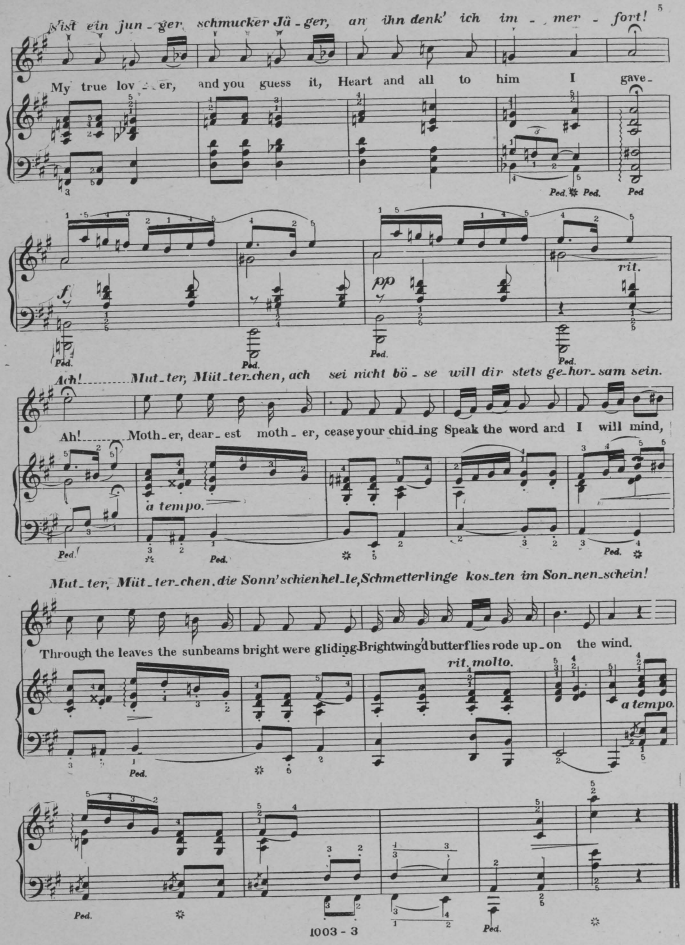

Ach!
Mut - ter, Müt - terchen, ach sei nicht bö - se
Ah!
Moth - er, dear - est moth - er, cease your chid - ing
will dir stets ge - hor - sam sein
Mut - ter Müt - terchen die Sonn' schien hel - le
Speak the word and I will mind, Thro' the leaves the sunbeams bright were glid - ing
Schmetter - lin - ge kos - ten im Son - nen schein!
rit.
a tempo.
Brightwing'd but - ter - flies rode up - on the wind.
a tempo.
rit.
l.h.
mf
Und ich muss es dir ge - ste - hen, meinen Liebsten fand ich dort;
Moth - er dear I must con - fess it, There I met a hunt - er brave,
Ped.


Nist ein jun - ger schmucker Jä - ger, an ihn denk' ich im - mer - fort!
My true lov - er, and you guess it, Heart and all to him I gave -
Ped. Ped. Ped.
f
pp
rit.
Ped. Ped. Ped. Ped.
Ach! Mut_ter, Müt_ter_chen, ach sei nicht bö - se will dir stets ge_hor_sam sein.
Ah! Moth_er, dear_est moth_er, cease your chid_ing Speak the word and I will mind,
a tempo.
Ped. Ped. Ped.
Mut_ter, Müt_ter_chen, die Sonn'schienhel_te, Schmetterlinge kos_ten im Son_nen_schein!
Through the leaves the sunbeams bright were gliding Brightwing'd butterflies rode up_on the wind.
rit. molto.
a tempo.
Ped. Ped. Ped.

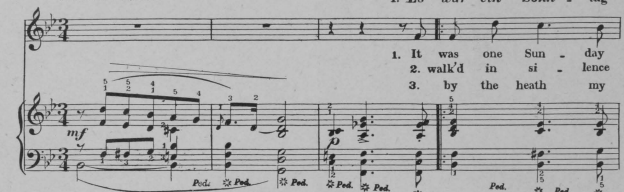
O HAPPY DAY!

(SCHÖNE ZEIT O SEL'GE ZEIT!)

Carl Goetze.

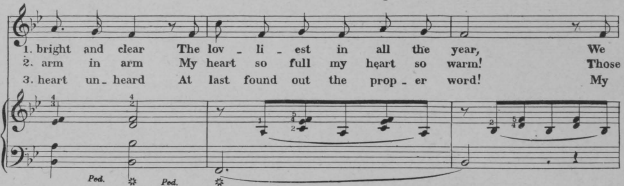
Moderato. ♩=72.

3. stil - ler brau - ner
2. gin - gen schwei - gend
1. Es war ein Sonn - tag



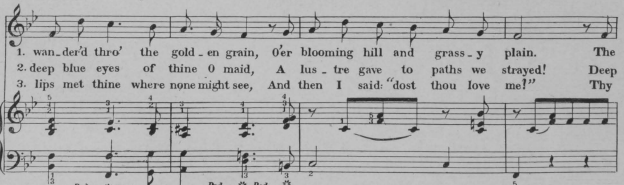
1. It was one Sun - day
2. walk'd in si - lence
3. by the heath my

3. Hai - de dort, da fand mein Herz das rech - te Wort, Da
2. Arm in Arm, das Herz so voll das Herz so warm. Die
1. hell und klar, ein sel - ten schö - ner Tag im Jahr. Wir



1. bright and clear The lov - li - est in all the year, We
2. arm in arm My heart so full my heart so warm! Those
3. heart un - heard At last found out the prop - er word! My

3. fand mein Herz zum Kuss den Muth Leis' frug' ich dich: "Bist du mir gut!" Da
2. blau - en Au - gen dein, O Maid, Erstrahl - ten hell in Se - lig - keit, Da
1. Bei - de gin - gen durch das Korn Durch Feld und Aue, durch Busch und Dorn. Die



1. wan - der'd thro' the gold - en grain, O'er blooming hill and grass - y plain. The
2. deep blue eyes of thine O maid, A lus - tre gave to paths we strayed! Deep
3. lips met thine where none might see, And then I said "dost thou love me?" Thy

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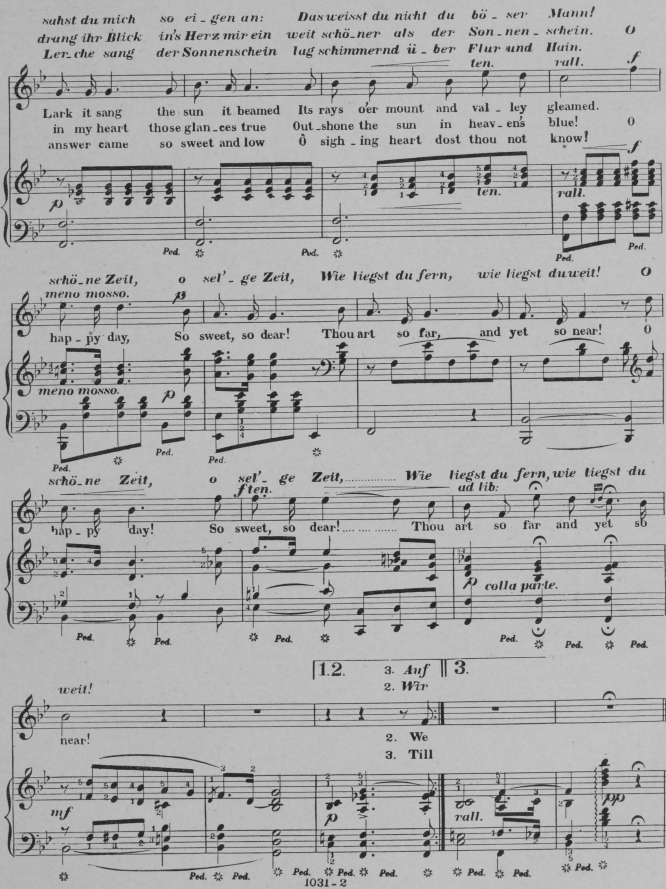

sahst du mich so ei - gen an: Das weisst du nicht du bö - ser Mann!
drang ihr Blick in's Herz mir ein weit schö - ner als der Son - nen - schein. O
Lerche sang der Sonnenschein lag schimmernd ü - ber Flur und Hain.
ten. rall. f
Lark it sang the sun it beamed Its rays o'er mount and val - ley gleamed.
in my heart those glan - ces true Out - shone the sun in heav - ens blue! O
answer came so sweet and low O sigh - ing heart dost thou not know!
f
p ten. rall.
Ped. Ped. Ped. Ped.
schö - ne Zeit, o sel' - ge Zeit, Wie liegst du fern, wie liegst du weit! O
meno mosso.
hap - py day, So sweet, so dear! Thou art so far, and yet so near! O
meno mosso.
p
Ped. Ped. Ped.
schö - ne Zeit, o sel' - ge Zeit, Wie liegst du fern, wie liegst du
ten. ad lib.
hap - py day! So sweet, so dear! Thou art so far and yet so
colla parte.
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.
1.2. 3. Auf 2. Wir 3.
weit!
near!
2. We
3. Till
mf p rall. pp
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

DU HOLDE MAID.

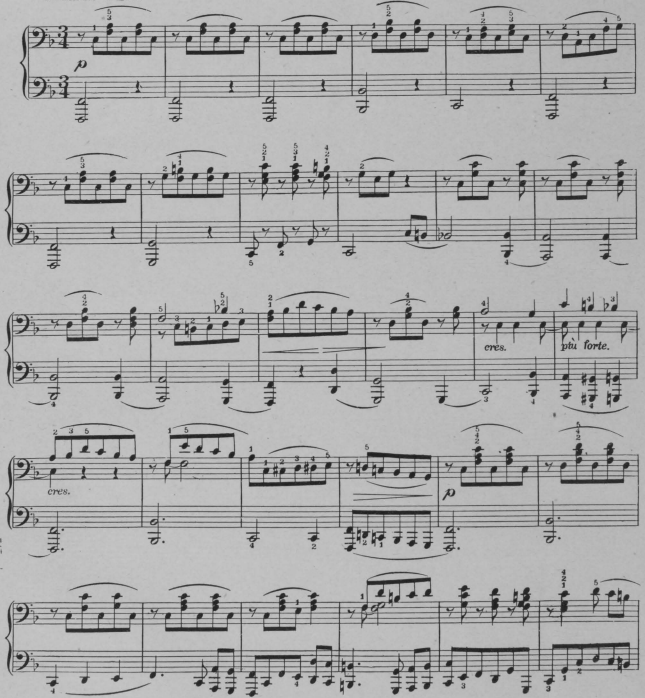
(THOU LOVELY MAID.)

DEUTSCHLAND ~~~ GERMANY.

Moritz Moszkowski Op. 23.

Andante ♩= 80.

Secondo.



1460 - 8
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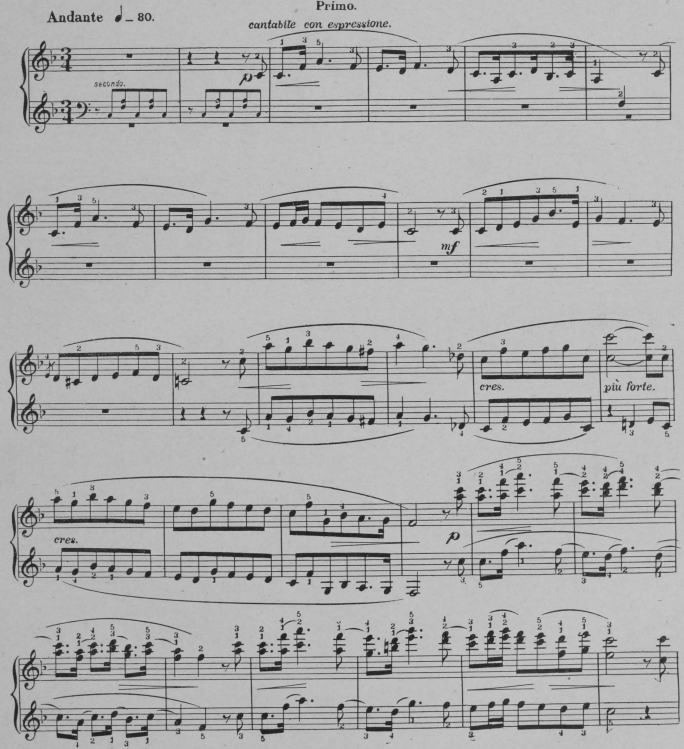
DU HOLDE MAID.

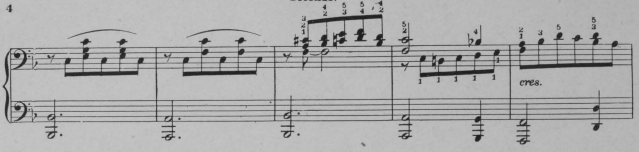
(THOU LOVELY MAID.)

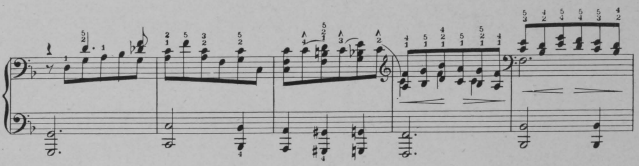
DEUTSCHLAND ~~~~ GERMANY.

Moritz Moszkowski Op. 23.

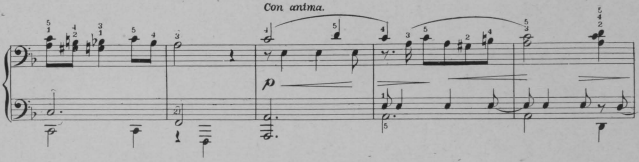


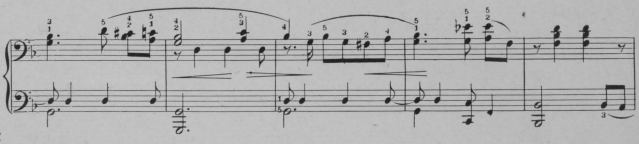
Secondo.

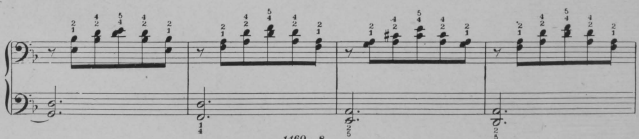


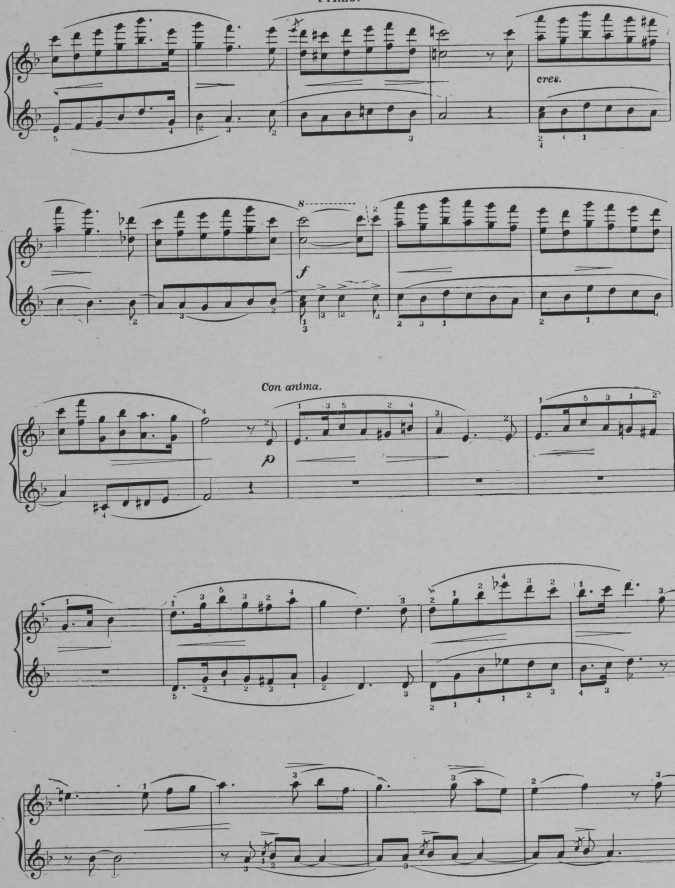


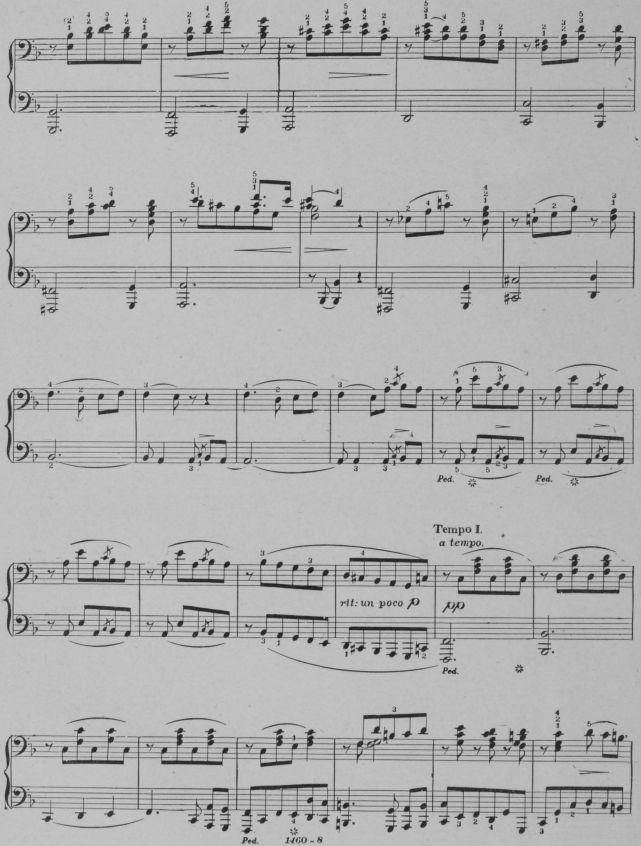
Con anima.

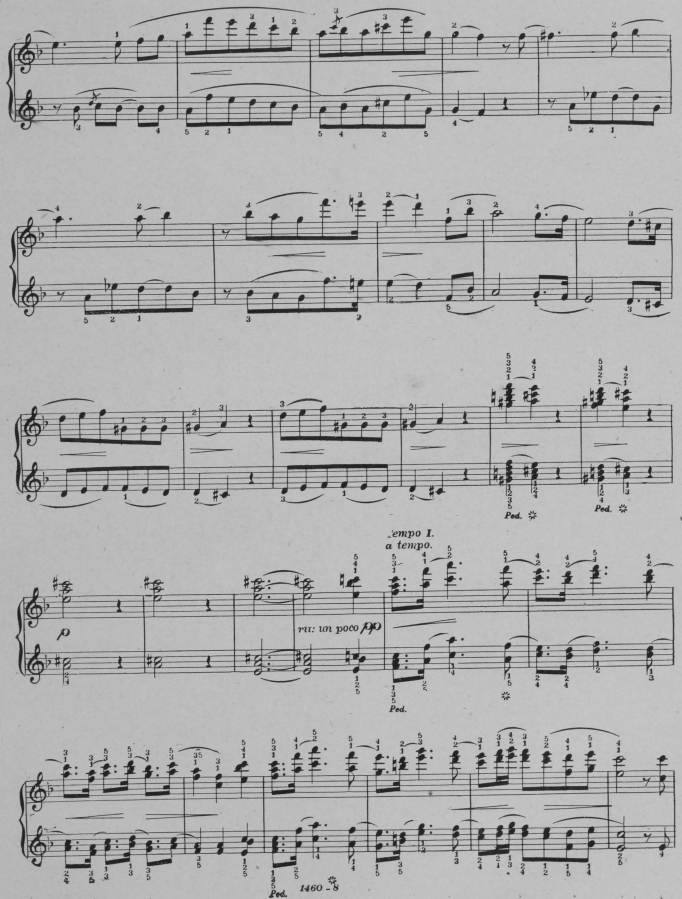




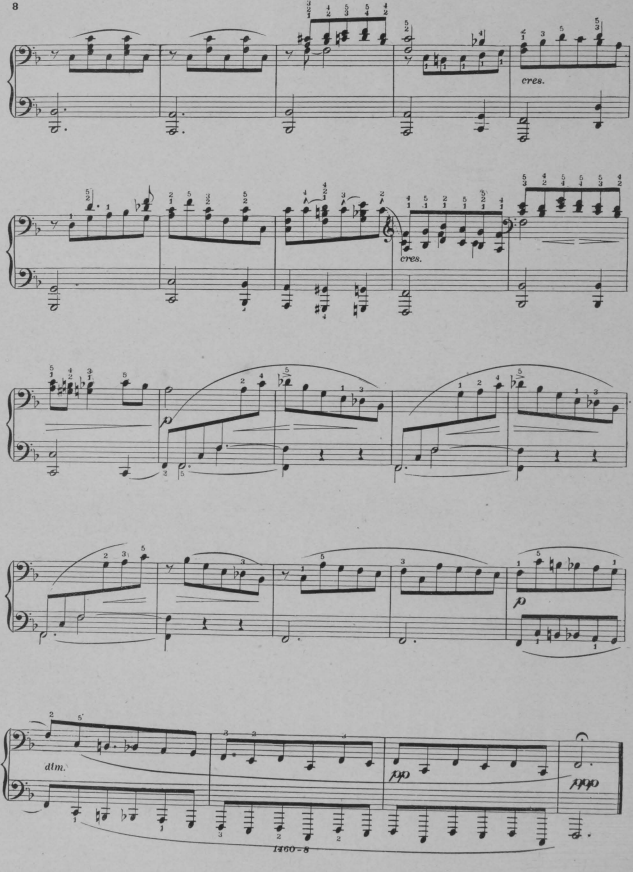


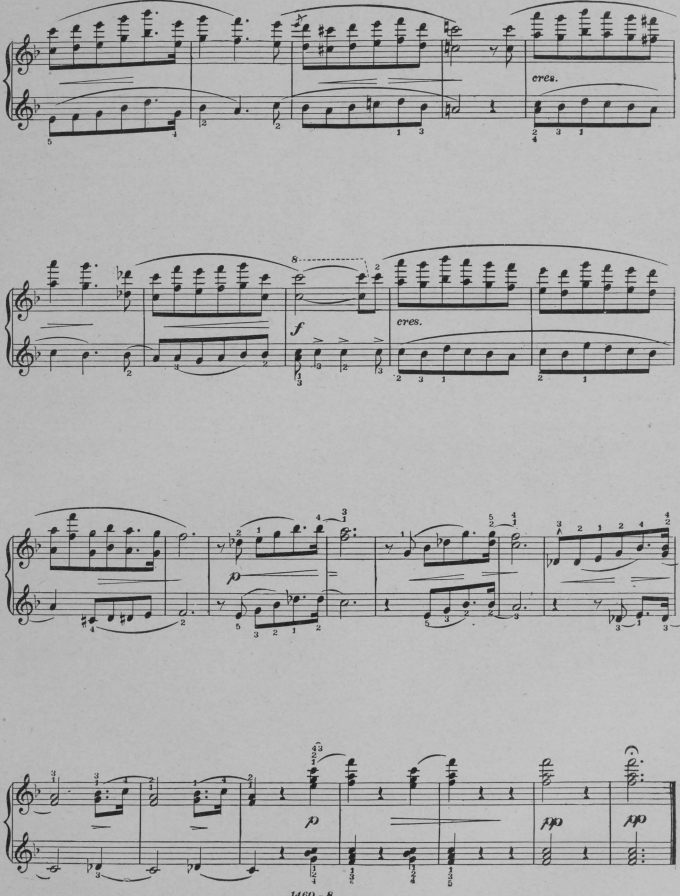

cres.
f
Con anima.
p


Ped.
Ped.
Tempo I.
a tempo.
rit: un poco
pp
Ped.
Ped.
1460 - 8


Ped.
Ped.
Tempo I.
a tempo.
p
cresc. un poco
Ped.
Ped.

Secondo.



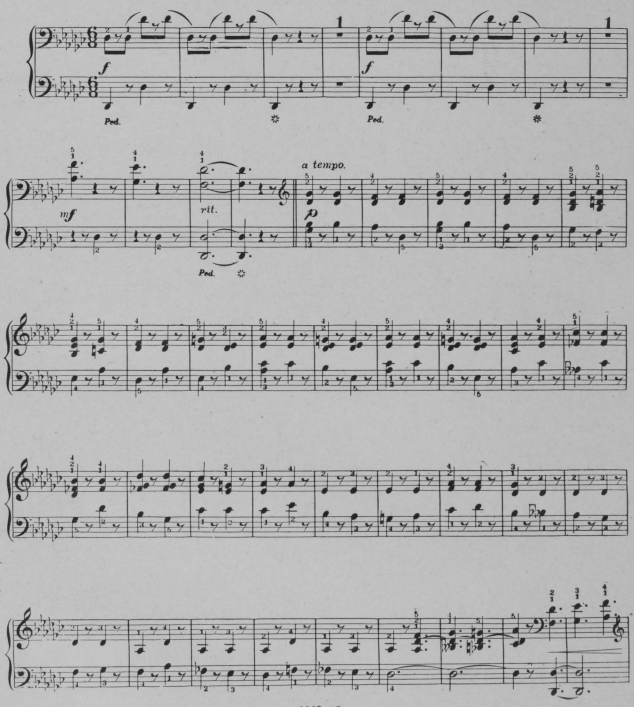

cres.
8
f
cres.
p
p
pp
pp

COME TO THE DANCE.

TARANTELLA.

Moritz Moszkowski Op.27.

Presto. ♩. = 96. Secondo.



1442.12

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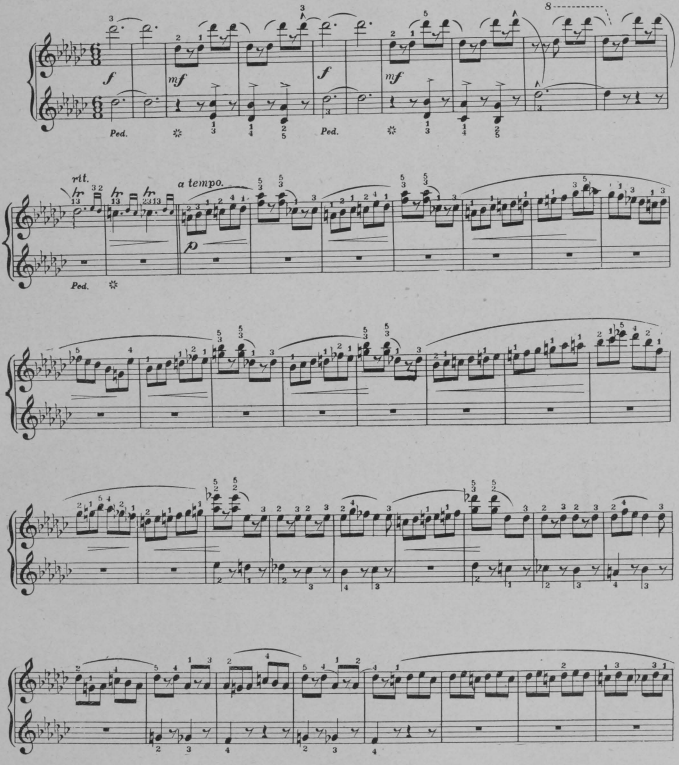
COME TO THE DANCE.

TARANTELLA.

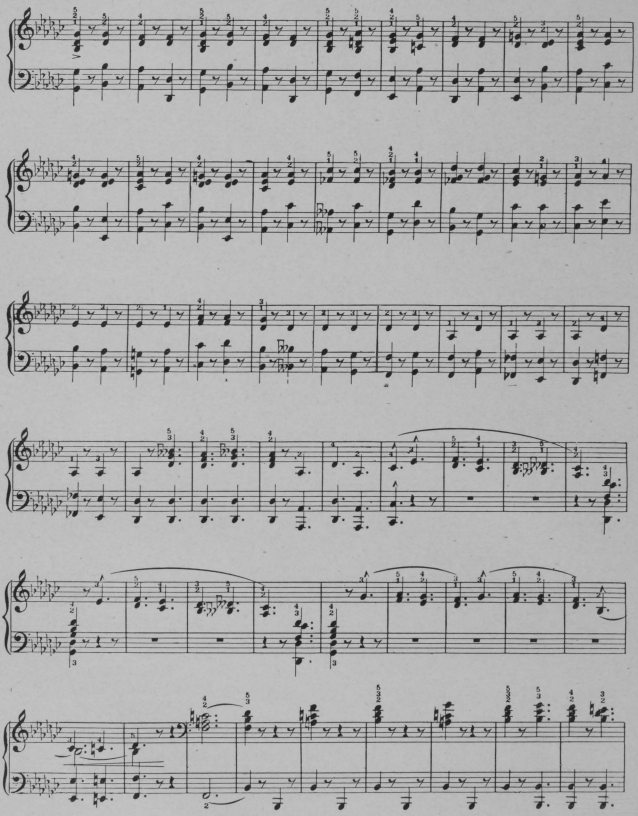
Presto ♩.=96.

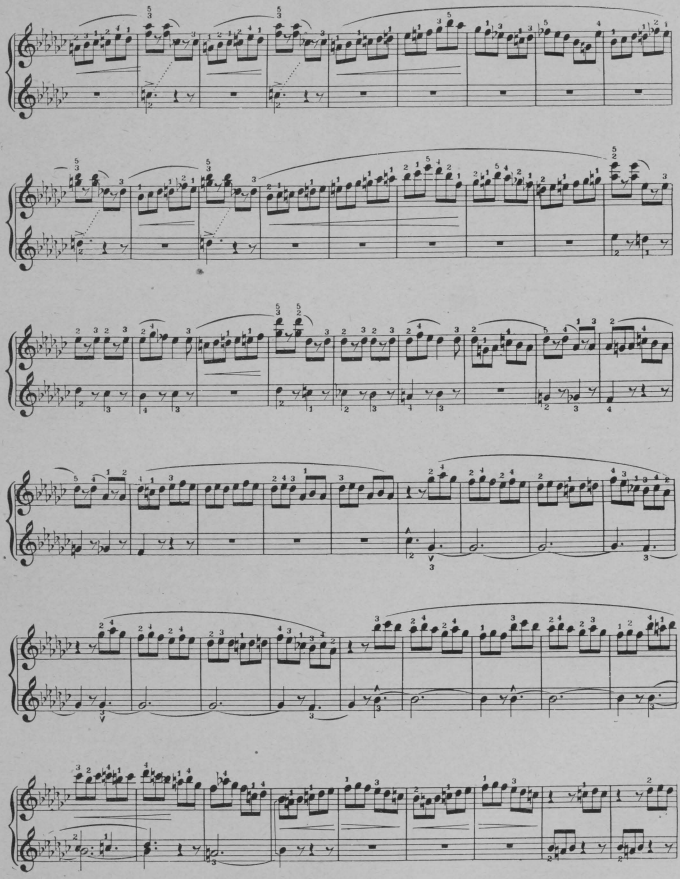
Moritz Moszkowski Op. 27.

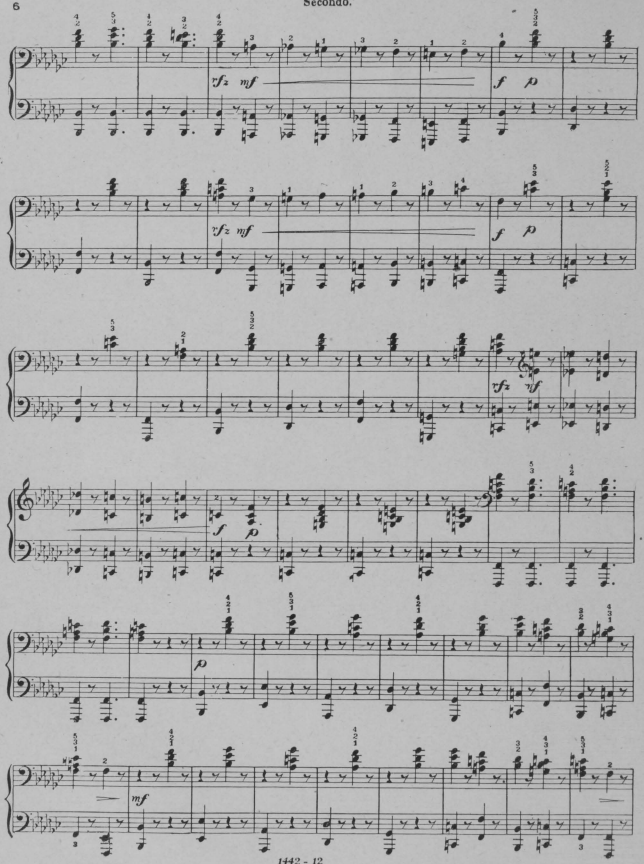
Primo.

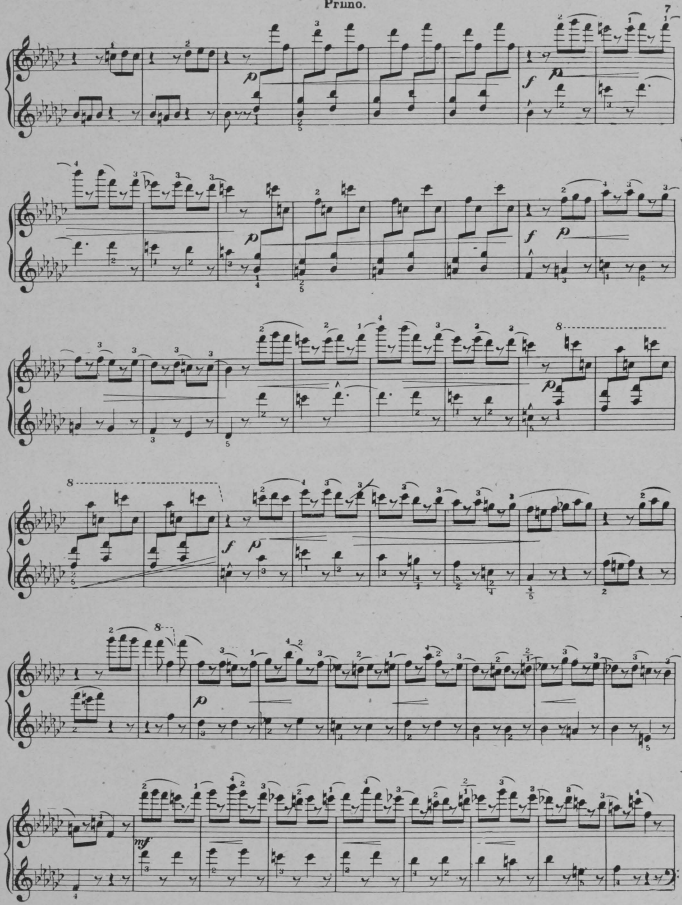


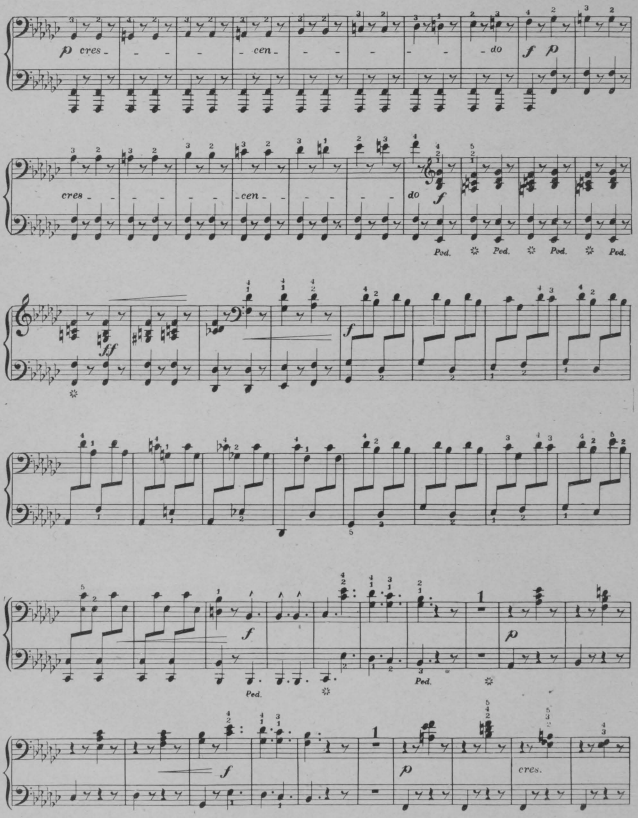
Secondo.

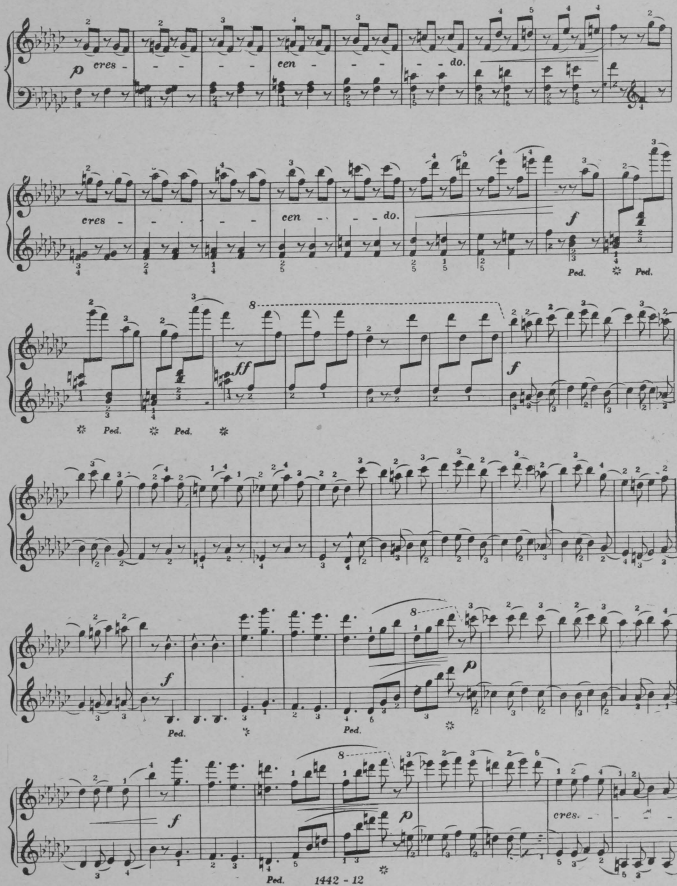


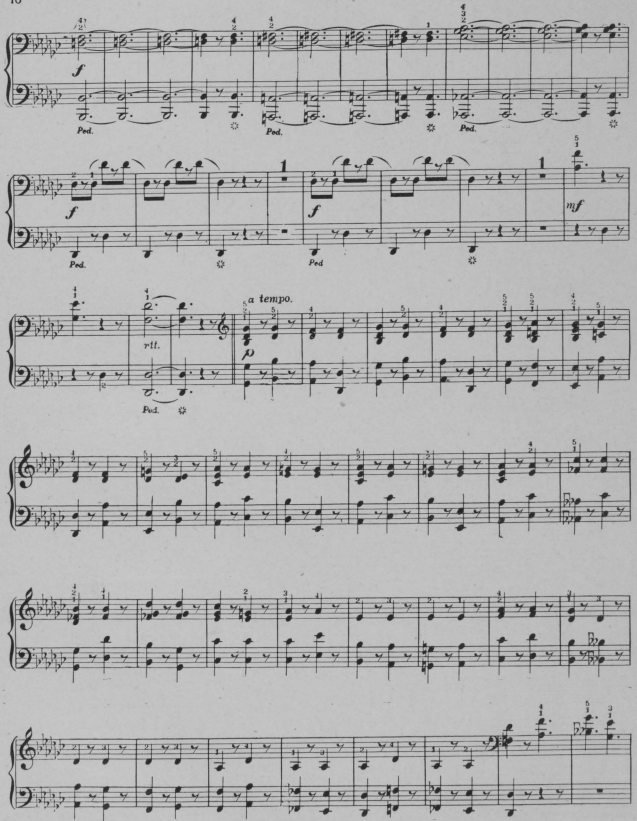


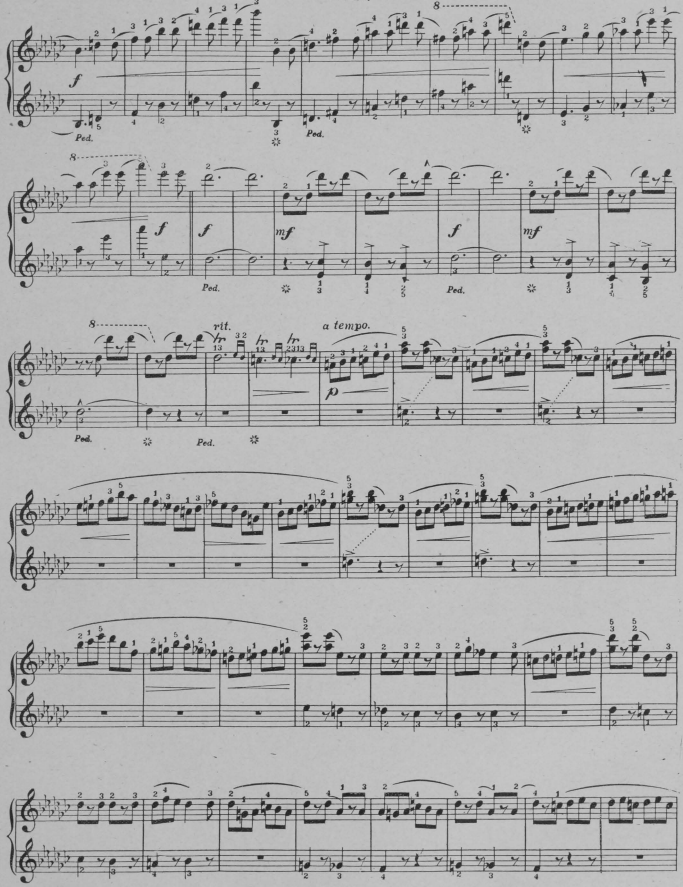

tf= mf
f p
tf= mf
f p
tf= mf
f p
p
mf

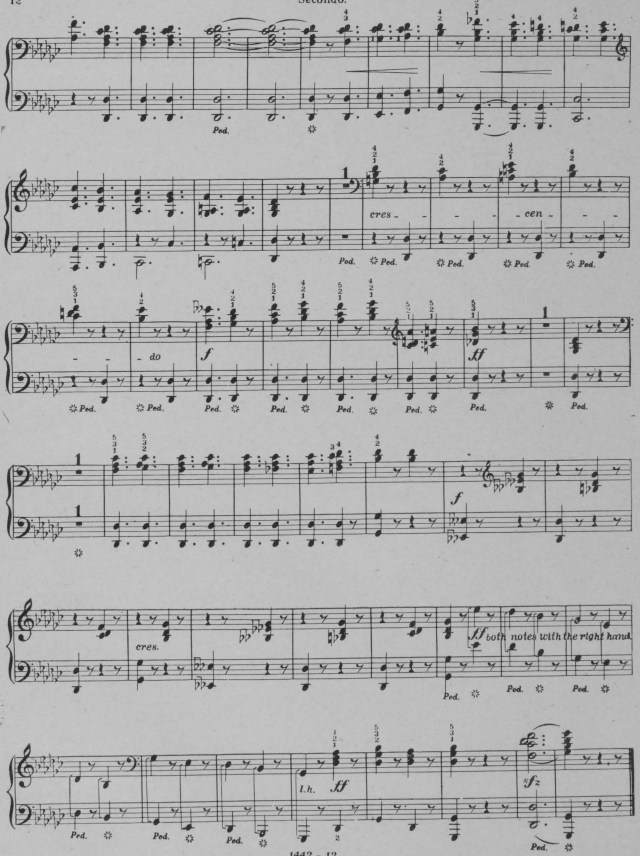


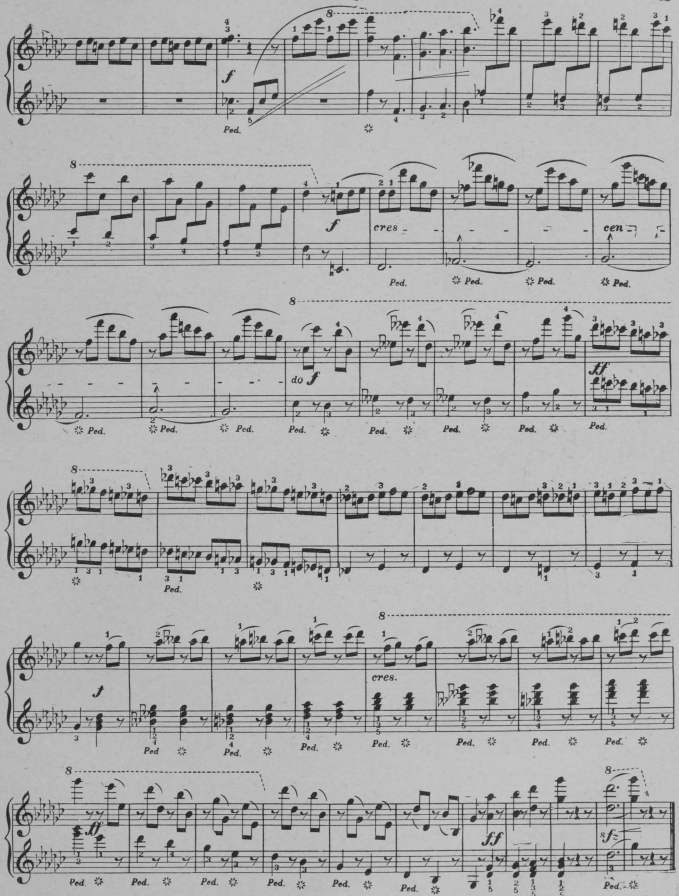

p cres. cen. do
f p
cres. cen. do
f
Ped. Ped. Ped. Ped.
fff
f
f
Ped. Ped.
p
f
p
cres.


p
cres - - - - - cen - - - - do.
cres - - - - - cen - - - - do.
f
Ped. Ped.
ff
Ped. Ped.
f
f
Ped.
p
f
Ped.
p
cres. - - - -


f
Ped.
f
Ped.
f
Ped
mf
rit.
Ped.
a tempo.
p

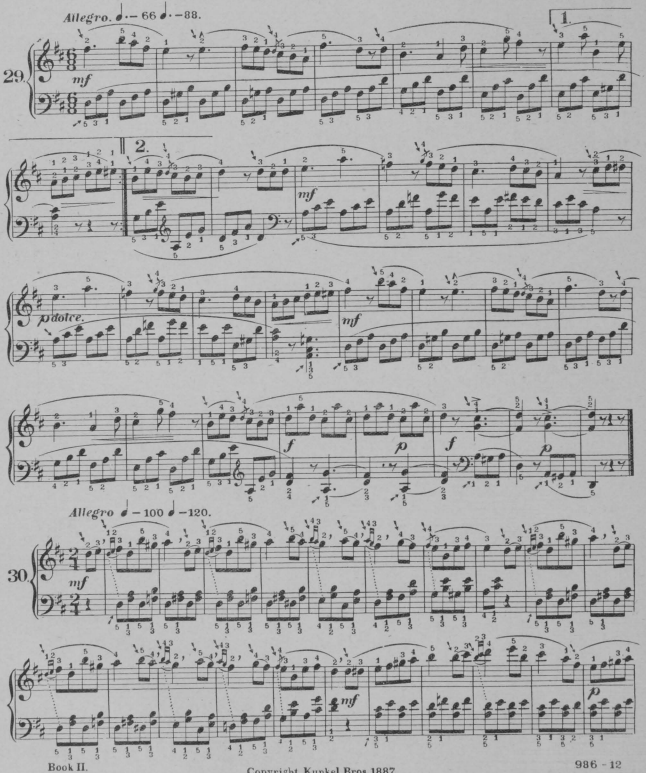

8
f
Ped.
8
f
f
mf
f
mf
Ped.
8
rit.
a tempo.
p
Ped.


Ped.
cres - - - - cen - - - - do
f
ff
cres.
both notes with the right hand
l.h.
sfz


f
Ped.
cres
cen
do f
ff
cres.
ff
fz

60 ETUDES MELODIEUSES.

A. Loeschhorn, Op. 84.



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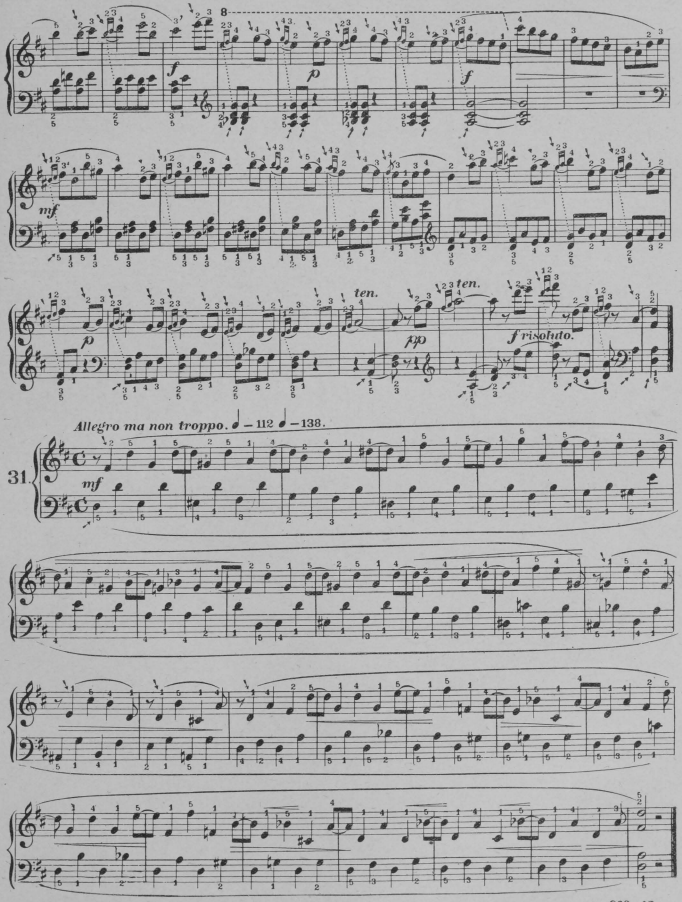
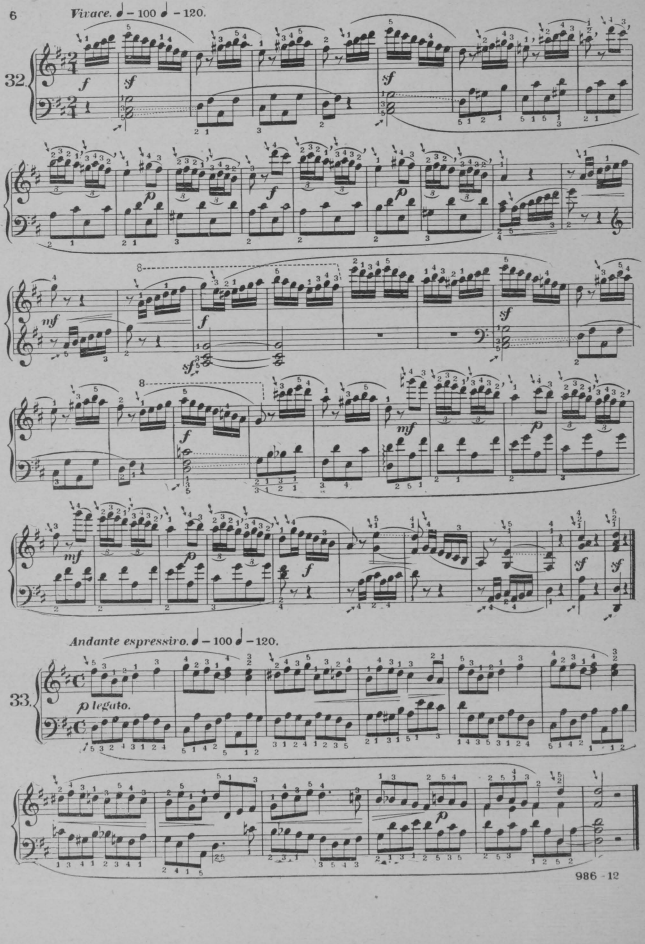
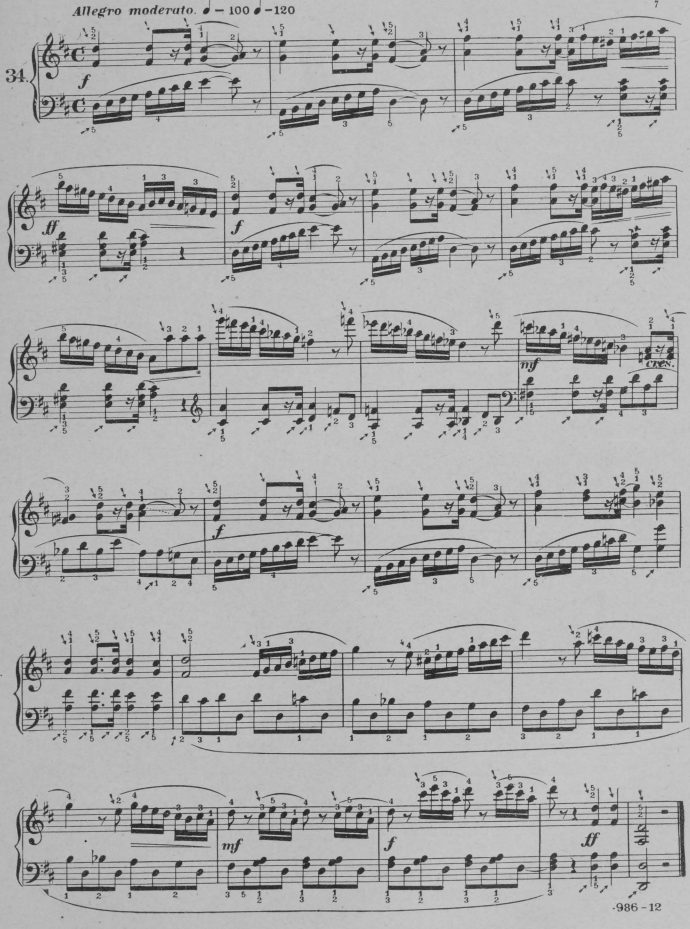
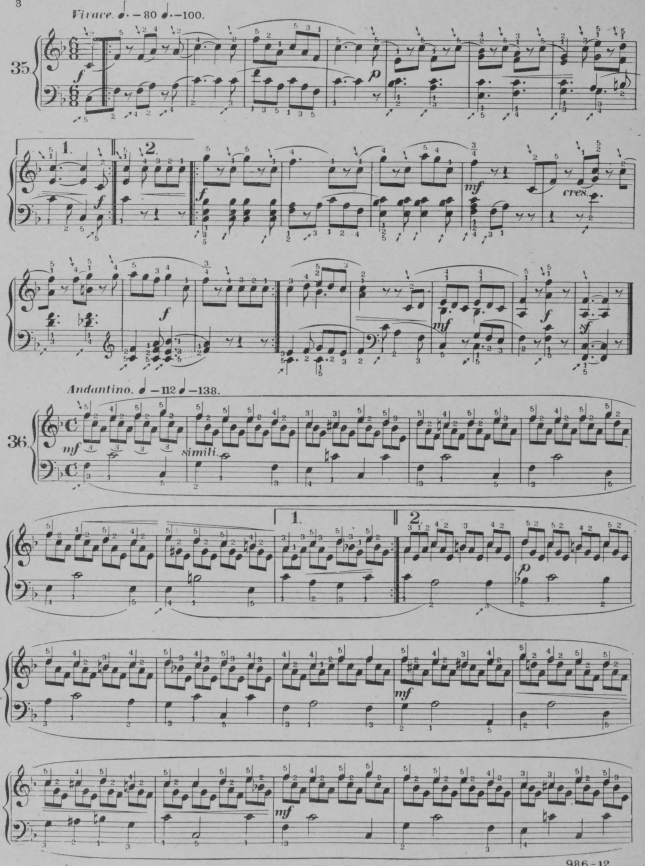
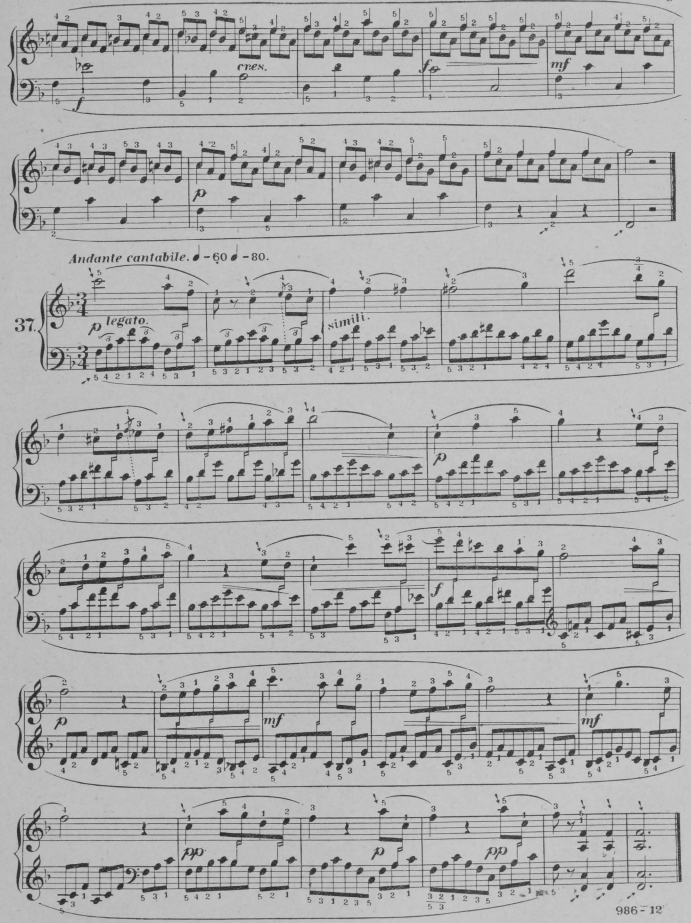
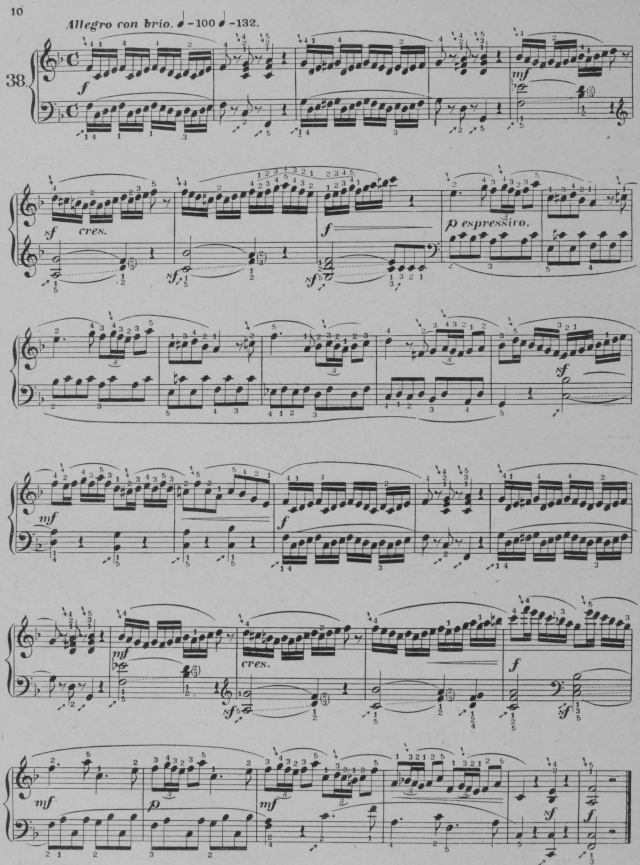

8
f
p
f
mf
ten.
ten.
p
fp
f risoluto.
Allegro ma non troppo. ♩ = 112 ♩ = 138.
31
mf


Vivace. ♩ – 100 ♩ – 120.
32
Andante espressivo. ♩ – 100 ♩ – 120.
33
p legato.

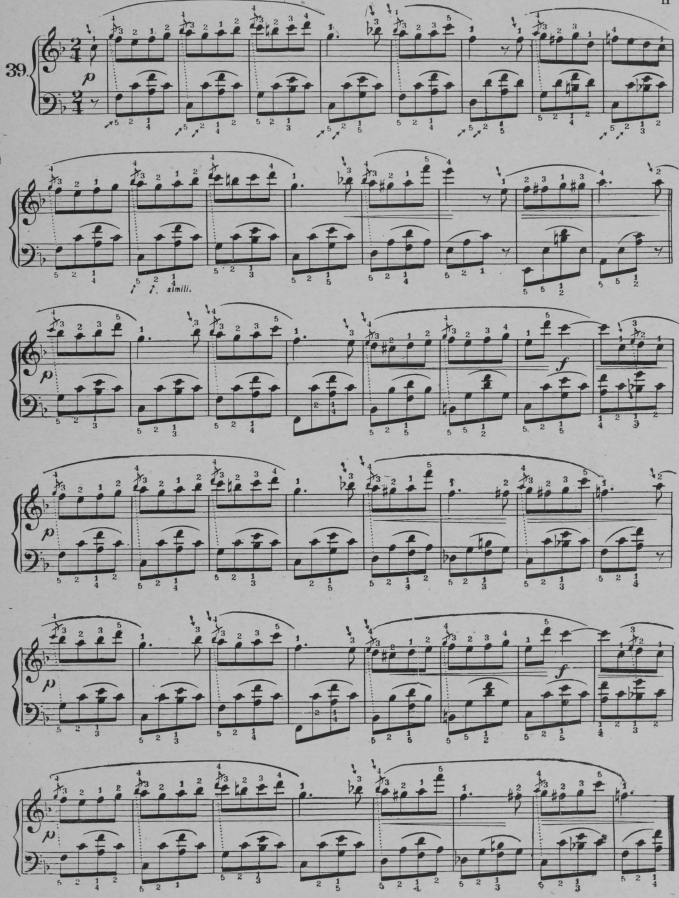

Allegro moderato. ♩ = 100 ♩ = 120
34
f
ff
f
mf
CRESC.
f
mf
f
ff

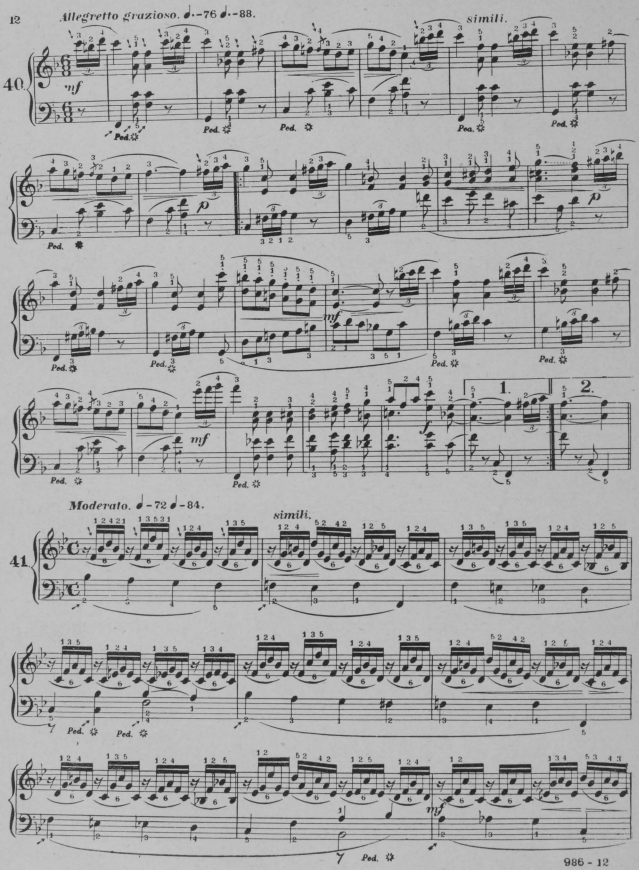

Vivace. ♩. = 80 ♩. = 100.
35
1.
2.
cres.
Andantino. ♩ = 112 ♩ = 138.
36
simili

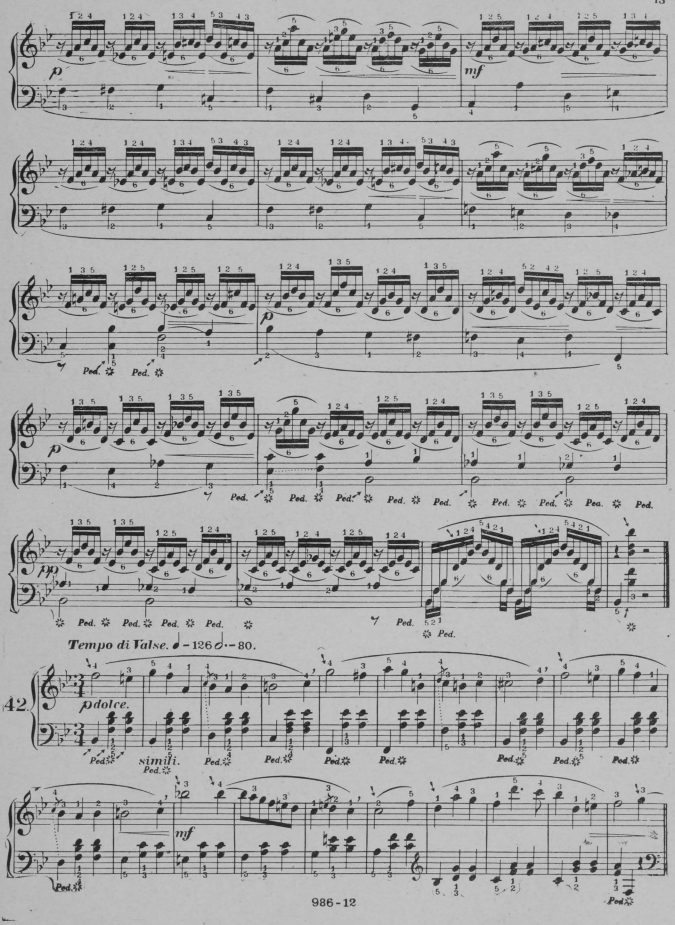

cres.
mf
p
Andante cantabile. ♩ = 60 ♩ = 80.
37.
p legato.
simili.
p
f
p
mf
mf
pp
p
pp

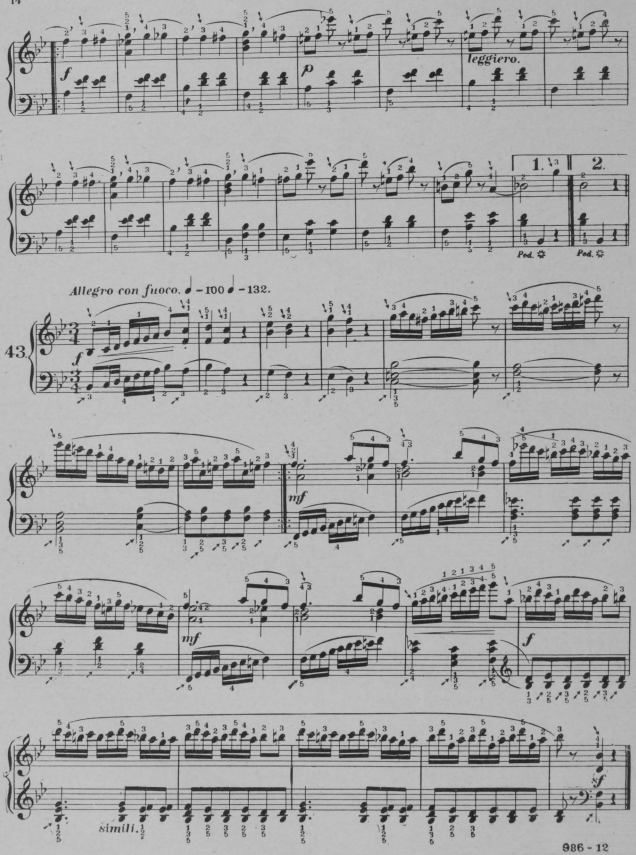

Allegro con brio. ♩ = 100 ♩ = 132.
38
f
mf
sf
cres.
f
sf
p espressivo.
sf
mf
f
mf
cres.
sf
f
mf
p
mf
sf
f

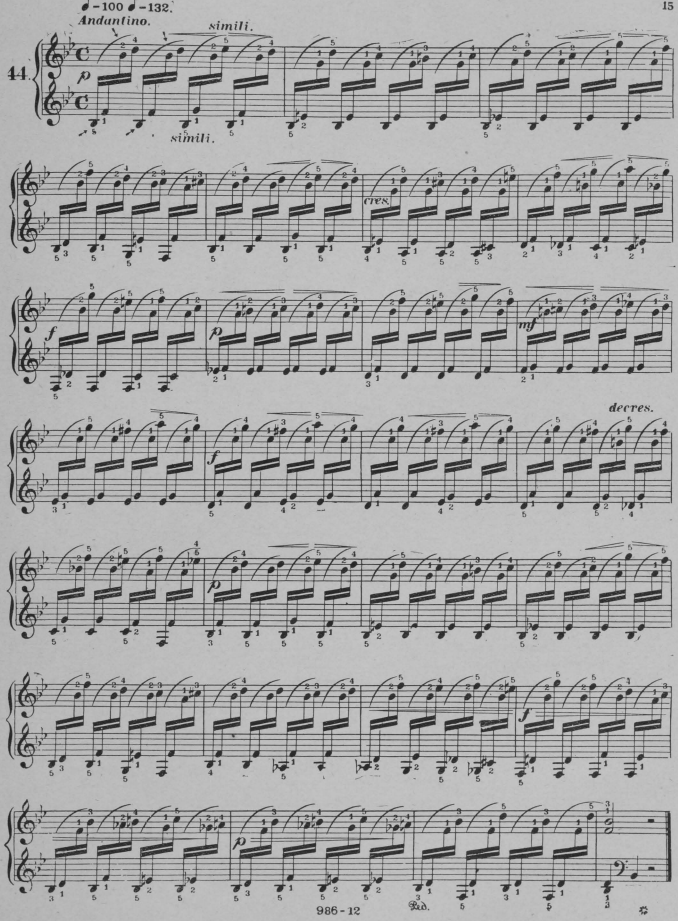
Andante con moto. ♩ = 112 ♩ = 144.




Allegretto grazioso. ♩.=76 ♩.=88.
simili.
40
mf
Ped.
p
mf
1.
2.
Moderato. ♩=72 ♩=84.
simili.
41
Ped.
mf


p
mf
Ped.
pp
Tempo di Valse. ♩ = 126 ♩. = 80.
42
pdolce.
simili.
mf


f
p
leggiero.
1.
2.
Ped.
Ped.
Allegro con fuoco. ♩ = 100 ♩ = 132.
43
f
mf
mf
f
simili.
sf

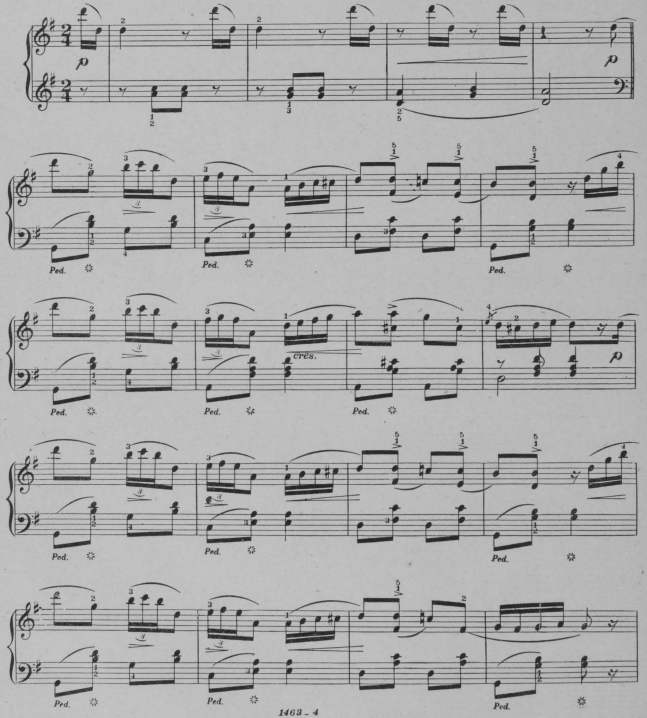

♩-100 ♩-132.
Andantino.
simili.
44.
p
simili.
cres.
f
p
mf
decres.
f
p
f
p
Ped.

PHILOMEL.

POLKA BRILLIANT.

Charles Kunkel.

Tempo di Polka. ♩=112.



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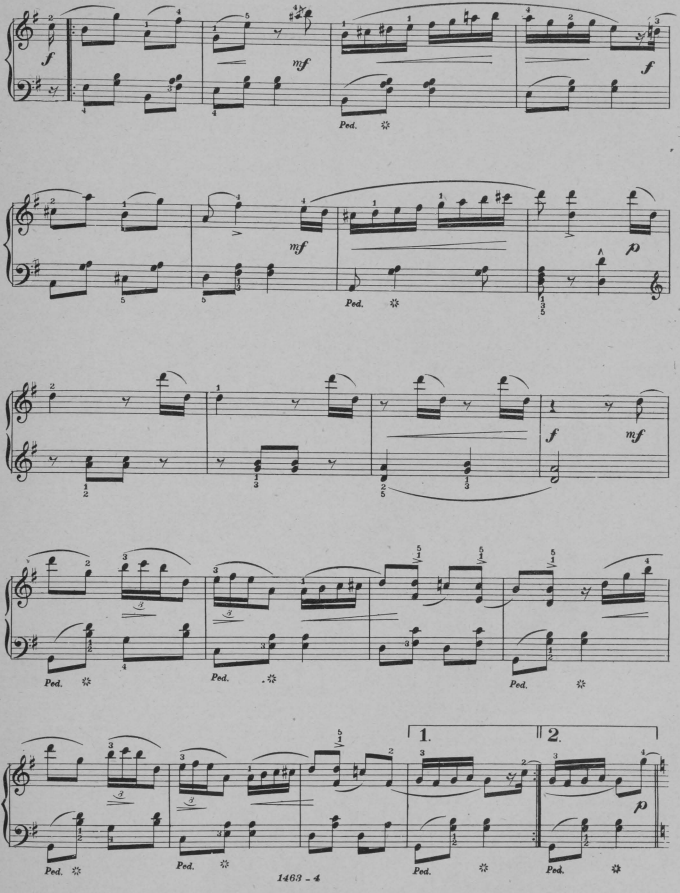
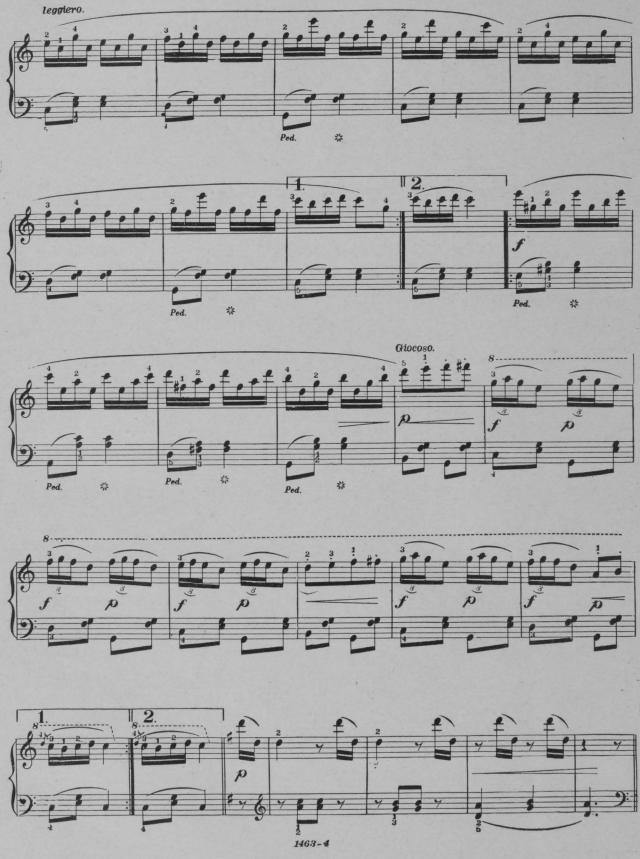
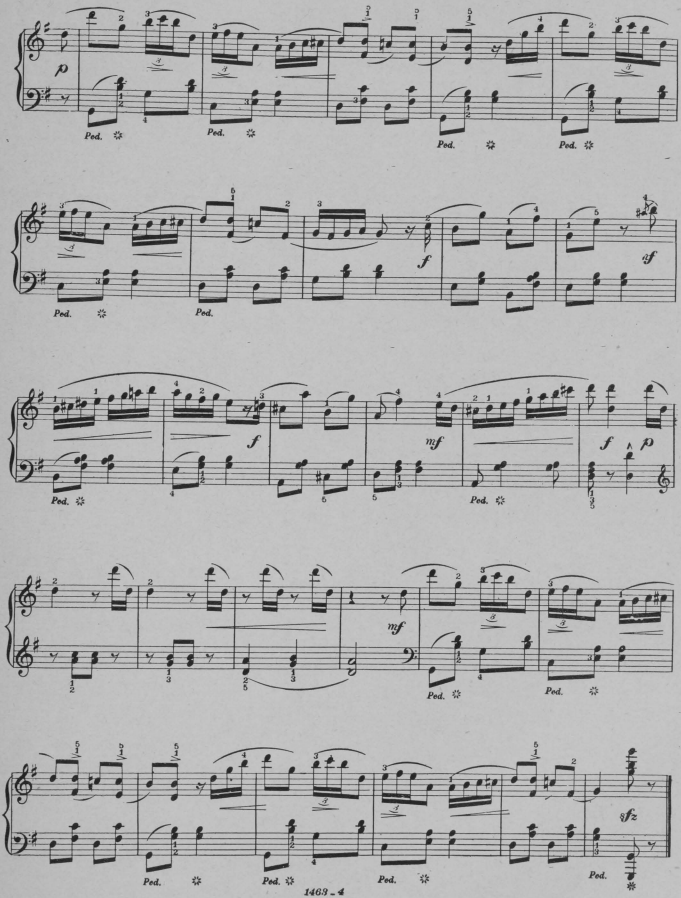

f
mf
Ped.
f
mf
Ped.
p
f
mf
Ped.
Ped.
Ped.
1.
2.
Ped.
Ped.
Ped.
Ped.
p

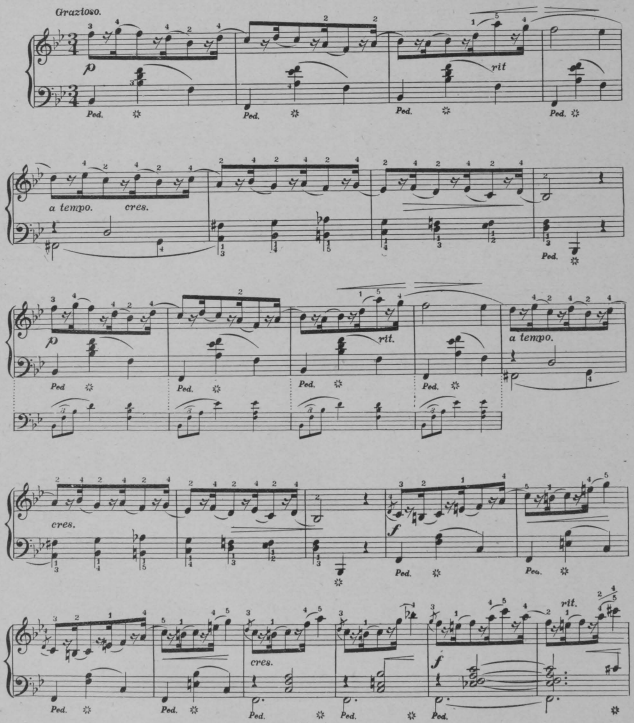

leggiero.
Ped.
1
2
f
Ped.
Giocoso.
p
f
p
Ped.
Ped.
Ped.
8
f
p
f
p
f
p
f
p
1
2
8
p


p
Ped.
f
sf
mf
fz

INTERMEZZO.

REMEMBRANCE OF THE BALL.

Tempo di Valse. Moderato ♩ = 132. P. E. Gohr.



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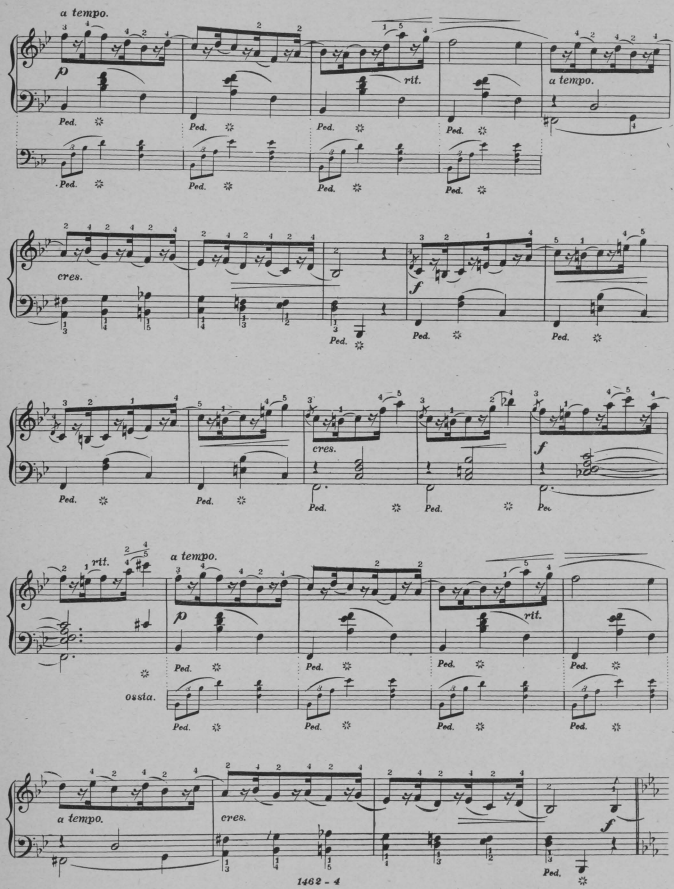
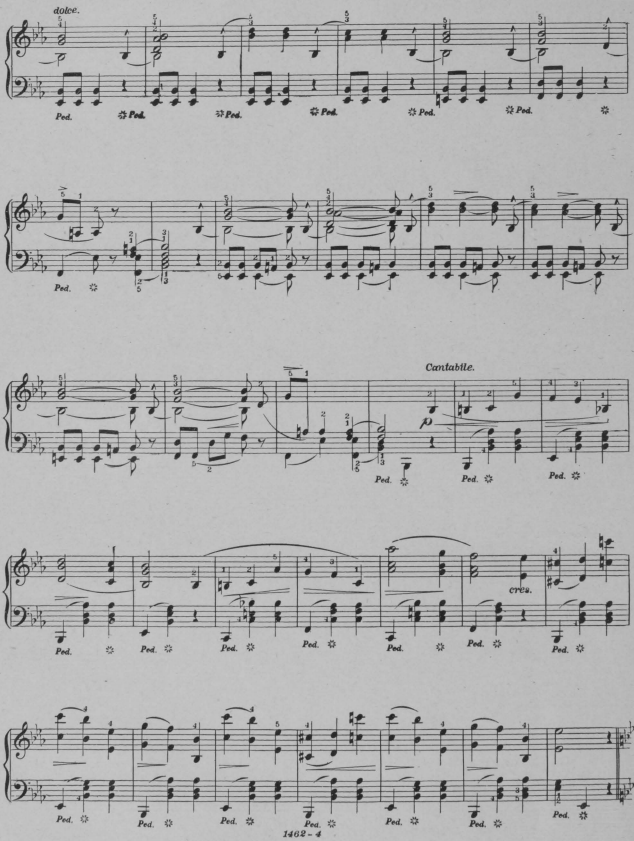
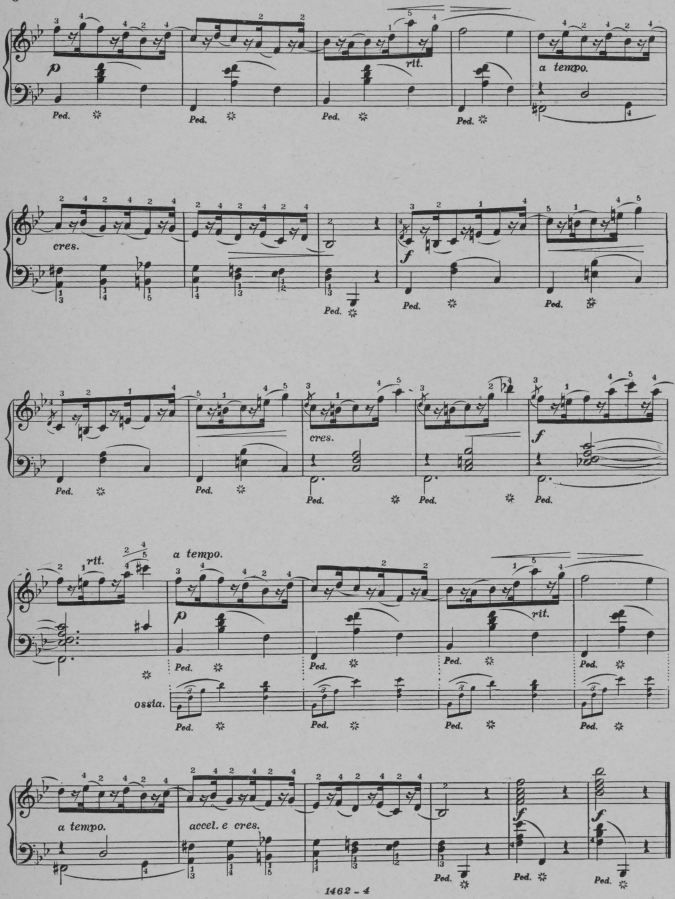

a tempo.
rit.
a tempo.
cres.
f
cres.
f
rit.
a tempo.
rit.
ossia.
a tempo.
cres.
f
Ped.

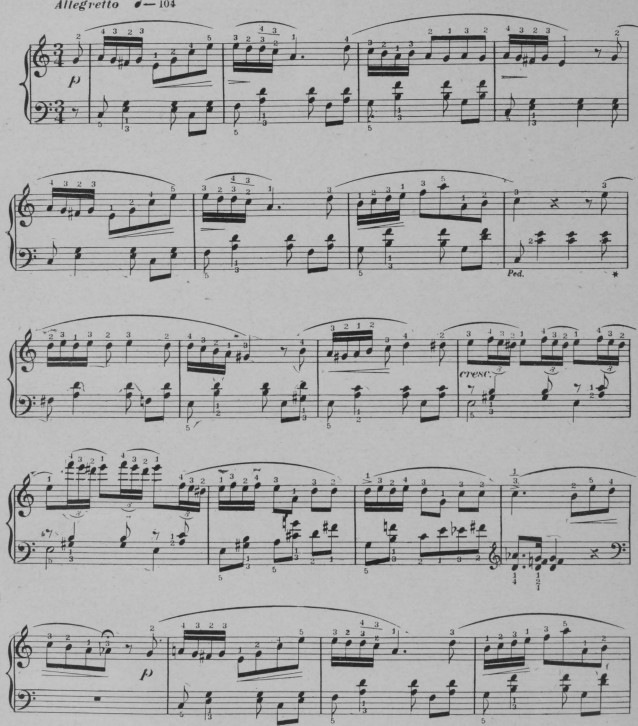

dolce.
Ped.
Cantabile.
cres.


p
rit.
a tempo.
cres.
f
cres.
f
rit.
a tempo.
p
rit.
ossia.
a tempo.
accel. e cres.
f
f
Ped.

I PURITANI.

(*Bellini*)

Carl Sidus Op. 130.



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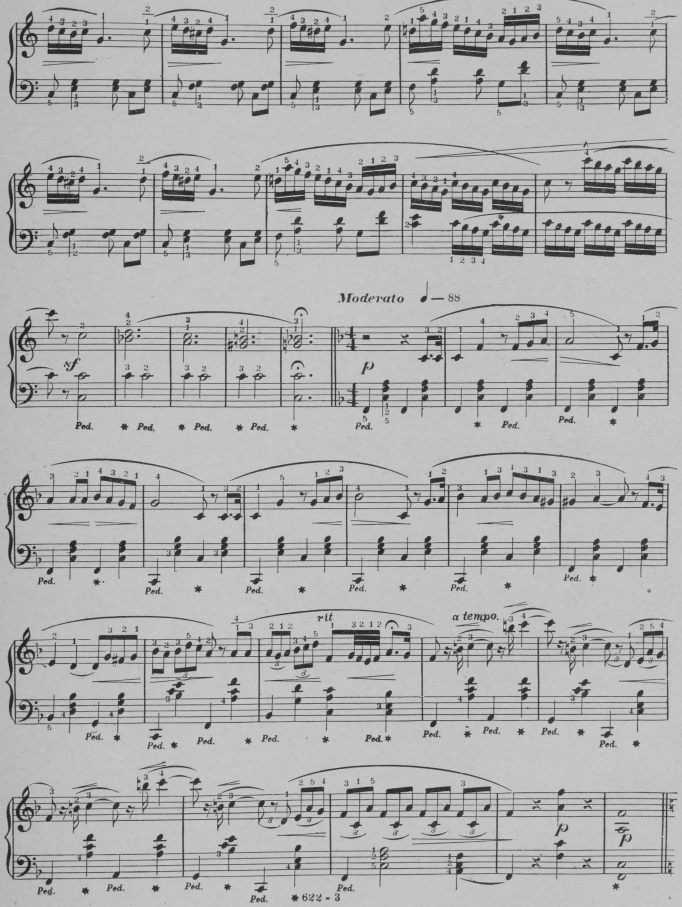
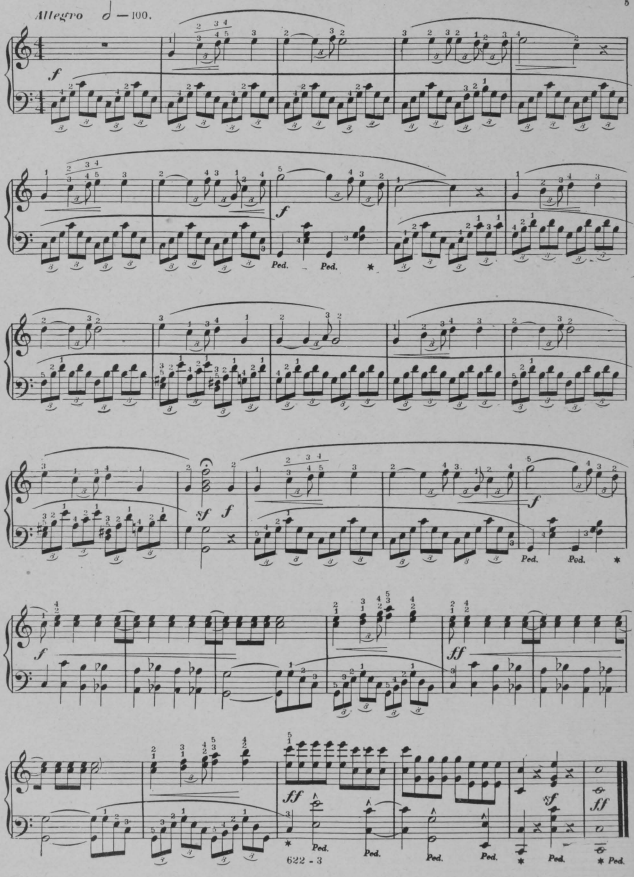

Moderato ♩ = 88
rit
a tempo.


Allegro 𝅗𝅥 = 100.
f
Ped.
sf
ff

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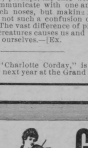

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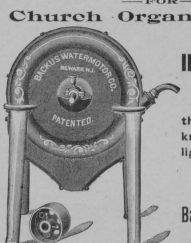

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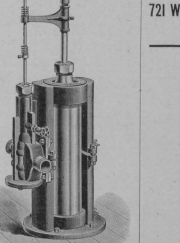

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